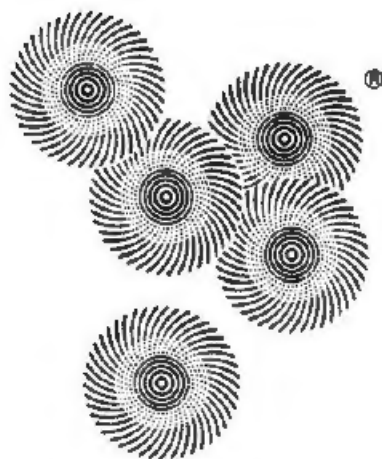


# Violin

## VOLIN PART VOLUME 1



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## INTRODUCTION

***FOR THE STUDENT:*** This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

***FOR THE TEACHER:*** In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

***FOR THE PARENT:*** Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014.

# Suzuki violin method

## Principles of Study and Guidance

### Four Essential Points for Teachers and Parents

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and studio.

Guidance for music reading will begin in Vol. 4. Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in violin study until children have sufficiently developed their musical sensitivity, playing skill, and memory. In the Suzuki Violin School this should occur by the end of Vol. 3. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

### Education for musical sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

### Tonalization for beautiful tone

Just as vocalization is studied in vocal music, so I have introduced tonalization into violin study as a new method of education. It has proved to be most effective. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

### Group lessons

The adoption of a new kind of group lesson in which more advanced and younger students play together is extremely effective. The students progress remarkably while enjoying the lessons. I recommend that group lessons be held once a week or at least twice a month.

### Private lessons to develop ability

A child should not proceed to a new piece simply because he has learned the fingering and bowing of the present one. His ability must be cultivated further as he plays his piece. I would say to the child, "Now that you know the notes, we can start very important work to develop your ability," and then I would proceed to improve his tone, movements, and musical sensitivity.

The following point is also important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. Continuously reviewing pieces that he knows as new pieces are added will develop his ability to a higher degree.

Mothers and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Shinichi Suzuki

**Posture:**

The nose,  
↓  
the strings,  
↓  
the elbow,  
↓  
the left foot,  
↓  
**in a  
straight  
line**

**Posture:**

*Le nez,*  
↓  
*les cordes,*  
↓  
*le coude,*  
↓  
*le pied gauche,*  
↓  
***dans une  
ligne droite***

**Haltung:**

*Die Nase,*  
↓  
*die Saiten,*  
↓  
*der Ellbogen,*  
↓  
*der linke Fuss,*  
↓  
***in einer  
geraden  
linie***

**Postura:**

*La nariz,*  
↓  
*las cuerdas,*  
↓  
*el codo,*  
↓  
*el pie izquierdo,*  
↓  
***en una  
línea recta***



Fig. 2

**Beginner's bow hold. Thumb below frog.**  
*Tenue de l'archet pour les débutants. Le pouce sous le talon.*  
*Bogenhaltung des Anfängers. Den Daumen unterhalb des Frosches.*  
*Manera de sujetar el arco para principiante. El pulgar bajo del talón.*

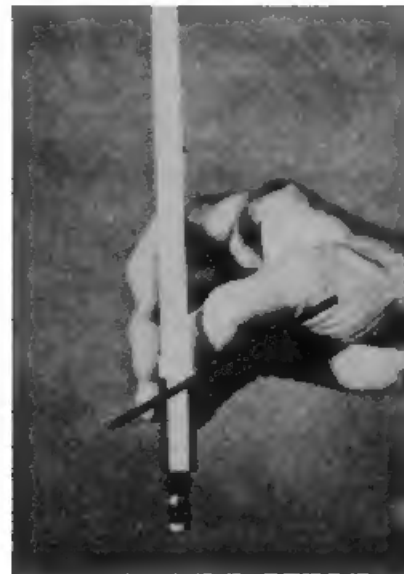


Fig. 3

**The thumb and the bow make an oblique angle.**  
*Le pouce et l'archet forment un angle oblique.*  
*Der Daumen und der Bogen formen einen schrägen Winkel.*  
*El pulgar y el arco forman un ángulo oblicuo.*



Fig. 4

The thumb and the middle finger form a circle when holding the bow.  
*Le pouce et le majeur forment un cercle quand la main tient l'archet.*  
*Der Daumen und der Mittelfinger formen beim Halten des Bogens einen Kreis.*  
 El pulgar y el dedo medio forman un círculo cuando sujetar el arco.



Fig. 5

The basic posture is the E-String posture.  
*La posture de base est la position sur la corde du mi.*  
*Die Grundhaltung ist die E-Saiten Haltung.*  
 La postura básica es la postura de la cuerda mi.



Fig. 6

Correct hold of the left hand.  
*Position correcte de la main gauche.*  
*Korrekte Haltung der linken Hand.*  
 Posición correcto de la mano izquierda.

## Exercise for Proper E-String Posture

*S'exercer afin d'obtenir la position correcte sur la corde du mi.*

*Übung für die richtige E-Saiten Haltung.*

*Ejercicio para la Postura Correcta de la cuerda mi.*

The E-string posture is fundamental and should be completely mastered.

*La posture sur la corde du mi est fondamentale et devrait être parfaitement maîtrisée.*

*Die E-Saiten Haltung ist grundlegend und sollte völlig gemeistert werden.*

*La postura de la cuerda mi es fundamental y debe ser dominada completamente.*

Place bow as in Figure 5, page 11. Use a short bow stroke.

*Placer l'archet comme indiqué sur la figure 5, page 11. Donner un coup d'archet court.*

*Setze den Bogen wie in Figur 5, Seite 11. Nimm kurzen Bogenstrich.*

*Coloque el arco como se ve en la Figura 5, página 11. Use un golpe de arco corto.*



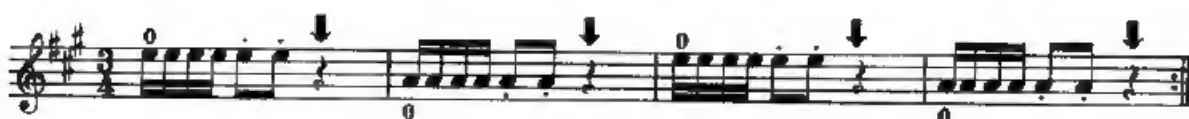
## Exercise for Changing Strings

*S'exercer pour le changement des cordes*

*Übung für Wechsel der Saiten*

*Ejercicio para Cruzar Cuerdas*

Change strings quickly here.  
*Changer rapidement les cordes.*  
*Die Saiten hier schnell Wechseln.*  
 Cambie cuerdas en forma rápida, aquí.



## Exercises for Quick Placement of Fingers

*S'exercer pour un placement rapide des doigts.*

*Übungen für schnelle Fingersetzung.*

*Ejercicios para colocación Rápida de Dedos.*



Place fingers 1, 2, 3 quickly and accurately during the rests.


*Pendant les silences, placer correctement et rapidement les doigts 1, 2, et 3.*


*Setze die Finger 1, 2, 3 schnell und genau während der Pausen.*


*Coloque los dedos 1, 2, 3 rápidamente y en forma exacta durante los silencios.*




# Twinkle, Twinkle, Little Star Variations

To play  stop the bow without pressure after each eighth note. Bow smoothly and unhurriedly, with a short pause between bow strokes.

Pour jouer  arrêter l'archet sans appuyer après chaque croche. Manier l'archet avec souplesse et lentement avec une courte pause entre chaque coup d'archet.

Um  zu spielen, halte den Bogen ohne Druck nach jeder Achtelnote an. Streiche ebenmäßig und ohne Eile mit einer kurzen Pause zwischen den Bogenstrichen.

Para tocar  detenga el arco sin presionar después de cada corchea. Use el arco en forma ligada y sin prisa, con una pausa corta entre los golpes de arco.

## Variation A





## Variation B



## Variation C



## Variation D



Stop the bow without pressure after each note.  
Arrêter l'archet sans appuyer après chaque note.

Den Bogen nach jeder Note ohne Druck anhalten.  
Detenga el arco sin presionar después de cada nota.

## Theme

Thème Themas Tema



# Lightly Row

Moderato

Folk Song  
Chanson populaire  
Volkslied  
Canción Folklórica

*mf*

V

*Doucement à l'Aviron*

*Rudere Sanft*

*Remando Suavemente*

# Song of the Wind

Folk Song  
Chanson populaire  
Volkslied  
Canción Folklórica

*mf*

*Chanson du Vent*

*Windgesang*

*Canción del Viento*

# Go Tell Aunt Rhody

Folk Song  
Chanson populaire  
Volkslied  
Canción Folklórica



*Vas le Dire à Tante Rhody*      *Geh, erzähl es Tante Rody*      *Ve y Dile a Tía Ródi*

# O Come, Little Children

Folk Song  
Chanson populaire  
Volkslied  
Canción Folklórica



*Venez, Petits Enfants*      *Ihr Kinderlein kommet*      *Venid, Pequeños Niños*

# Tonalization

Tonalisation

Tonführung

Sonidización

This should be taught at each lesson.

Pluck the open string and listen to the sound of the vibrating string.

*Ceci devrait être enseigné à chaque leçon.*

*Pincer la corde libre et écouter le son de la corde qui vibre.*

*Sie sollte in jeder Stunde gelehrt werden.*

*Zupfe die offene Saite und lausche dem Klang der vibrierenden Saite.*

*Esto debe ser enseñado en cada lección.*

*Tire la cuerda al aire y escuche el sonido de la cuerda vibrante.*



美しい弦のひびきをよく聞いて鳴らす。

With the bow, try to play tones with the same resonance.

*Avec l'archet, essayer de jouer des tons qui ont la même résonance.*

*Versuche mit dem Bogen Töne mit der gleichen Resonanz zu spielen.*

*Con el arco, trate de tocar tonos con la misma resonancia.*



# May Song

**Allegro Moderato**

Folk Song  
Chanson populaire  
Volkslied  
Canción popular

*f* *mf* *p* *f* 2da volta poco rit.

Chanson de Mai Mai Gesang Canción de Mayo

# Long, Long Ago

T H Bayly

**Moderato**

*mf* *f* *mp* *f*

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

# Allegro

## Perpetual Motion in A major

Play this piece at the middle of the bow using a very short stroke. Stop the bow after each note. Play slowly at first and then gradually speed up the tempo.

Jouer ce morceau au milieu de l'archet avec un coup très court. Arrêter l'archet après chaque note. Jouer lentement au début puis accélérer petit à petit le tempo.

Spielen dieses Stück mit der Mitte des Bogens unter Anwendung eines ganz kurzen Striches. Halte den Bogen nach jeder Note an. Spiele erst langsam und dann beschleunige das Tempo allmählich.

Toque esta pieza en el medio del arco usando un golpe muy corto. Detenga el arco después de cada nota. Toque lentamente al principio y luego en forma gradual apresure el tempo.

Allegro

Ständige Bewegung in A-Dur

Mouvement perpétuel en la majeur      Movimiento Perpetuo en la mayor



## Variation

After A, play B.    Après A, jouer B.    Nach A spielen B.    Después de A la toque B



Procedure for practice    Comment s'exercer    Verfahren zur Übung.    Procedimiento para práctica



### Exercise for the 4th Finger

**Exercer le quatrième doigt**      **Übung für den vierten Finger.**      **Ejercicios para el cuarto dedo.**

**Do not raise the 1st finger from the string.**  
*Ne pas relever le premier doigt de la corde.*

**Liebe den ersten Finger von der Saite nicht.**  
**No levante el primer dedo de la cuerda.**



## Tonalization

### Tonalisation

## Tonführung

### Sonidización

**This should be taught at each lesson. Pupils should always strive for a more beautiful and resonant tone.**  
*Ceci devrait être enseigné et répété à chaque leçon. Les élèves devraient s'efforcer d'obtenir un ton toujours plus beau et plus résonant*

*Sie sollte in jeder Stunde geliebt werden. Die Schüler sollten immer nach einem schöneren und klingenderem Ton streben.*



## D Major Scale

*Gamme de ré majeur*   *D-Dur Tonleiter*   *Escala de re mayor*





# Perpetual Motion in D major

*Mouvement Perpétuel en  
ré majeur*

*Ständige Bewegung in  
D-Dur*

*Movimiento Perpetuo en  
re mayor*



## Variation

*Variation*

*Variación*



## Allegretto



## Andantino

Musical score for **Andantino**, featuring four staves of music. The key signature is one sharp (F#). The score includes various fingerings (e.g., 2 3 0, 3 2 1, 2 1 0, 1 2 3, 3 2 1, 0 3 2 1) and dynamics (mf, f, rit.). The tempo is marked *a tempo*. The score concludes with a double bar line.

## Tonalization

Tonalization

Tonführung

Sonidización

This should be taught at each lesson.

Sie sollte in jeder Stunde gelehrt werden.

Ceci devrait être enseigné à chaque leçon

Esto debería ser enseñado en cada lección

Musical score for **Tonalization**, featuring two staves of music. The key signature is one sharp (F#). The tempo is marked *♩ = 60*. The score includes fingerings (e.g., 3 1 3 2 3 2 3 1) and dynamics (mf). The score concludes with a double bar line.

# G Major Scale

Gamme du sol majeur G-Dur Tonleiter Escala de sol mayor



\*Place the 2nd finger close to the 1st finger. Keep the 1st finger down.

\*Placer le deuxième doigt près du premier doigt. Garder le premier doigt sur la corde.

\*Setze den zweiten Finger dicht neben den ersten Finger. Halte den ersten Finger heruntergedrückt.

\*Coloque el segundo dedo cerca del primer dedo. Mantenga el primer dedo en la cuerda.



## Etude

Stop the bow after each note. Arrêter l'arches après chaque note. Den Bogen nach jeder Note an halten. Detenga el arco después de cada nota



## Variation

Variation Variation Variación

Second time play B following A. La deuxième fois, jouez B après A. Zum zweitenmal, spiele B nach A. La segunda vez, toque B siguiendo A



# Minuet 1

Allegretto  $\text{♩} = 66$

J. S. Bach

The musical score for Minuet 1 by J.S. Bach is presented in five staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical notations such as slurs, ties, and repeat signs. Fingering is indicated by numbers 0-3 above the notes. The piece concludes with a double bar line and the instruction '2<sup>da</sup> volta rit'.

*mf*

*p*

*mf*

*p*

*mf*

2<sup>da</sup> volta rit

# Minuet 2

Andantino

J. S. Bach

Donner un coup d'archet court.  
Wende kurze Striche an.  
Use a short stroke.

# Minuet 3

Allegretto ♩ = 66

J. S. Bach

The musical score for Minuet 3 by J.S. Bach is written in G major (one sharp) and 3/4 time. It consists of seven staves of music. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The score includes various fingering techniques, such as triplets and slurs, and dynamic markings: *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piece concludes with a double bar line and repeat dots.

\*Place the 4th finger accurately. The 2nd finger should touch the 1st finger.

\*Placer correctement le quatrième doigt. Le deuxième doigt devrait toucher le premier.

\*Setze den vierten Finger genau. Der zweite Finger sollte den ersten Finger berühren.

\*Coloque el cuarto dedo en forma exacta. El segundo dedo debe tocar al primer dedo.

# The Happy Farmer

*Allegro giocoso*

R. Schumann

The musical score for 'The Happy Farmer' is written for guitar in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro giocoso' and the composer is 'R. Schumann'. The first staff includes a forte dynamic 'f' and the instruction 'sempre'. The music features various guitar techniques indicated by numbers (0, 1, 2, 3) above the notes, slurs, and accents. The second staff continues the melody with a forte 'f' dynamic. The third staff includes a forte 'f' dynamic and a slur. The fourth staff continues the melody with a forte 'f' dynamic. The fifth staff concludes the piece with a forte 'f' dynamic and a final cadence. The score is written in a single system with five staves.

*Le Gai Laboureur   Fröhlicher Landmann   El Granjero Feliz*

# Gavotte

Allegretto

F. J. Gossec

The musical score is written for guitar and violin. The guitar part is in treble clef with a key signature of one sharp (F#). It includes various musical notations such as *mf*, *rit.*, *p a tempo*, *p*, and *pizz.*. Fingerings are indicated by numbers 1-4, and some notes have accidentals. The violin part is in treble clef with a key signature of one sharp (F#). It includes various musical notations such as *più cantabile*, *mf*, and *D.C. al Fine*. Fingerings are indicated by numbers 1-4, and some notes have accidentals. The score is divided into several systems, each containing a line of guitar music and a line of violin music. The guitar part starts with a *mf* dynamic and ends with a *pizz.* instruction. The violin part starts with a *più cantabile* instruction and ends with a *D.C. al Fine* instruction.

*mf*

*rit.*

*p a tempo*

*Fine*

*più cantabile*

*mf*

*p*

*(arco)*

*mf*

*pizz.* *D.C. al Fine*



**Procedure for Practice.**

Listen carefully to the intonation. Use a short stroke. Place the bow on the string, then play, keeping the bow on the string during the rest.

**Verfahren zur Übung.**

Lausche aufmerksam auf die Intonierung. Wende einen kurzen Strich an. Setze den Bogen auf die Saite, dann spiele; lasse den Bogen während der Pause auf der Saite.

**Comment s'exercer.**

Ecouter attentivement l'intonation. Donner un coup d'archet court. Placer l'archet sur la corde, puis jouer, en gardant l'archet sur la corde pendant le silence.

**Procedimiento para práctica.**

Escuche cuidadosamente la afinación. Use un golpe corto. Coloque el arco en la cuerda, entonces toque, manteniendo el arco sobre la cuerda durante el silencio.

The image contains two staves of musical notation for violin practice. The first staff is marked with an asterisk (\*) and contains a sequence of notes with fingerings (1, 2, 3) and bowing marks (V for bow down, ^ for bow up). The second staff is marked with two asterisks (\*\*) and contains a sequence of notes with fingerings (1, 3, #2, 3, 4, 3, #2, 1) and bowing marks (V for bow down, ^ for bow up). Both staves end with a double bar line and repeat dots.